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property of
The Half Blood Prince*

ADVANCED
POTION
MAKING

Advanced Potion Making
Second Edition

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ADVANCED POTION MAKING

*Langloek - Affixes tongue to
roof of mouth*

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Sectum semper - for enemies

*Sectum - Having been cut
Semper - Always*

(Vulnera Sanantur - Counter)

INTRODUCTION

Introduction

The potions within this book are considered advanced in as much as each of them is not only difficult to produce, but also contain the possibility of being disastrous if brewed incorrectly. Students should only attempt potions herein under the supervision and tutelage of a Potion Master.

Nomenclature in advanced potion making as an art, and not simply as the title of this work, can be quite confusing due to the fact the chemical names often bear no relation to composition. For example, lead sulphide is sometimes referred to as the "black sulphur root" because of its colour and the heat used in its preparation from sulphur. While the authors of this book have taken every measure to ensure use of only the most common nomenclatures, mistakes should be avoided by cross-referencing the symbol chart as much as possible; students may also wish to keep a personal copy in a separate notebook.

It is advisable for students to take careful note of processes as outlined within; Distillation, Coagulation, Dissolution, Filtration, Calcination, Deconstruction & Reconstruction, Infusion, Crushing, Cutting, Boiling, Scalding and Straining. Each of these processes are unique in effect and students should not interchange them without the express guidance of a Potion Master.

A note on alchemy as proto-magic

A common misperception of ancient alchemists is that they were pseudo wizards who attempted to turn lead into gold, create love from concoction alone, and believed that the universe was composed of only the four elements of earth, air, fire, and water.

This picture was, obviously, rather unfair. Although some ancient alchemists were indeed crackpots and charlatans, most were well-meaning and intelligent wizards. These people in many ways served as innovators, and attempted to explore and investigate the nature of chemical substances and processes. They had to rely on experimentation, traditional know how, rules of thumb, and speculative thought in their attempts to uncover the mysteries of the magical universe.

At the same time, it was clear to the alchemists that "something" was generally being conserved in chemical processes, even in the most dramatic changes of physical state and appearance; i.e. that substances contained some "principles" that could be hidden under many outer forms, and revealed by proper manipulation. Throughout the history

of the discipline, alchemists struggled to understand the nature of these principles, and find some order and sense in the results of their experiments - which were often undermined by impure or poorly characterized reagents, the lack of quantitative measurements, and confusing and inconsistent nomenclature.

p.g. 22

Relationship between wizard and potion

While the use of wands, incantations, and general skill are all relevant in general N.E.W.T. level potion making, they are even more so herein. Students should be mindful of their own abilities and should not attempt recipes they do not feel equipped to handle. It should be said that this is not a short coming and that the greatest Potion Masters in history have all had certain potions they ~~would not attempt~~ *attempt all*

This book does not, therefore, contain any potions which would allow the student to build up a false sense of self thereby opening the gateway to greater peril in later studies. The book begins by introducing alchemy, equipment and ingredients, then moves onto a chapter on "Nearly Impossible Potions" and continues thusly.

~~Students unable to complete all the potions in this book should not be discouraged. An experienced potions master is, however, a necessity for many careers in the wizarding world and students seeking Ministry occupations such as Aurors or Obliviators should set their mind to accomplishing as much as magically possible.~~

A final thought from the publishers

Potions are tools just like spells. Keep your cauldron as close as your wand; in mind and heart if not in reality. With study, determination and a little hard work you can learn to bewitch the mind and ensnare the senses. A true Potion Master can bottle fame, brew glory, and even put a stopper in death. If that doesn't excite you, you may be in the wrong class.

Good luck!

Note: Although most processes are achievable without a wand, it is an advisable tool.

*Muffliato - Fills ears with burring
Distance??*



CHAPTER ONE

-

AN INTRODUCTION TO ALCHEMY

What is Alchemy?

Alchemy is an influential philosophical tradition whose practitioners have, from antiquity, claimed it to be the precursor to profound powers. The defining objectives of alchemy are varied but historically have typically included one or more of the following goals: the creation of the fabled Philosopher's Stone; the ability to transform base metals into the noble metals (gold or silver); and development of an elixir of life, which would confer youth and longevity.

* The Philosopher's Stone

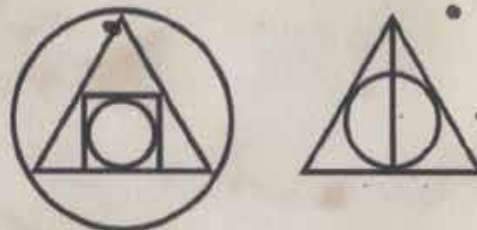
The Philosopher's Stone is a legendary substance, capable of turning inexpensive metals into gold. It was sometimes believed to be an elixir of life, useful for rejuvenation and possibly for achieving immortality. For a long time, it was the most sought-after goal in western alchemy. In the view of spiritual alchemy, making the philosopher's stone would bring enlightenment upon the maker and conclude the Great Work. It is also known by several other names, such as 'materia prima', the White Stone by the River, The Sword in the Stone, all the same, meaning that which contains the knowledge of creation, a symbol that represents the final outcome of man's inner transformation, of the conversion of the base metal of his outer character to the golden properties of his higher self. It is all about the evolution of consciousness in the alchemy of time.

There is of course a strong link between symbols for The Philosopher's Stone and that of The Deathly Hallows.

Figure 2. The symbol for The Philosopher's Stone, right, and for The Deathly Hallows, far right. The use of similar geometry and scale is apparent, though both have very different constructional meanings.



Figure 1. The 'squared circle' or 'squaring the circle' is a 17th century alchemical glyph or symbol for the creation of the Philosopher's Stone.



Antichrist, Cadaver, Ignorance, Ruinall ?? The Entry of Beulah the Bard - The Elder Brothers

Etymology

The word alchemy may derive from the Old French *alquimie*, which is from the Medieval Latin *alchimia*, and which is in turn from the Arabic *al-kimia*. This term itself is derived from the Ancient Greek *chemeia* or *chemia* with the addition of the Arabic definite article *al*. The ancient Greek word may have been derived from a version of the Egyptian name for Egypt, which was itself based on the Ancient Egyptian word *keme* (hieroglyphic Khmi, black earth, as opposed to desert sand). The word could also have originally derived from the Greek *chumeia* meaning "mixture" and referring to pharmaceutical chemistry. The etymology of the word is still open to question.

Alchemy in Medieval Europe

The introduction of alchemy to Latin Europe occurred on 11 February 1144, with the completion of Robert of Chester's translation of the Arabic Book of the Composition of Alchemy. Although European craftsmen and technicians pre-existed, Robert notes in his preface that alchemy was unknown in Latin Europe at the time of his writing. The translation of Arabic texts concerning numerous disciplines including alchemy flourished in 12th-century Toledo, Spain, through contributors like Gerard of Cremona and Adelard of Bath. Translations of the time included the *Turba Philosophorum*, and the works of Avicenna and al-Razi. These brought with them many new words to the European vocabulary for which there was no previous Latin equivalent. Alcohol, carboy, elixir, and athanor are examples.

Meanwhile, theologian contemporaries of the translators made strides towards the reconciliation of faith and experimental rationalism, thereby priming Europe for the influx of alchemical thought. Saint Anselm (1033-1109) put forth the opinion that faith and rationalism were compatible and encouraged rationalism in a Christian context.

Peter Abelard (1079-1142) followed Anselm's work, laying down the foundation for acceptance of Aristotelian thought before the first works of Aristotle had reached the West. And later, Robert Grosseteste (1175-1253) used Abelard's methods of analysis and added the use of observation, experimentation, and conclusions when conducting scientific investigations. Grosseteste also did much work to reconcile Platonic and Aristotelian thinking.

Through much of the 12th and 13th centuries, alchemical knowledge in Europe remained centred around translations, and new Latin contributions were not made. The efforts of the translators were

Note: Potions - L. Potia meaning beverage



succeeded by that of the encyclopaedists. Albertus Magnus and Roger Bacon are the most notable of these.



**Liber secretorum Alberti magni de virtutibus herbarum et
malorum quorundam. & ceteris libris de mirabilibus mundi
et ceteris de quibusdam effectibus causatis a quibusdam anima
libris et.**



Figure 3. Pages from "De Mineralibus" by Albertus Magnus (Alberti Magni).

Their works explained and summarized the newly imported alchemical knowledge in Aristotelian terms. There is little to suggest that Albertus Magnus (1193–1280), a Dominican, was himself an alchemist. In his authentic works such as *De Mineralibus* (The Book of Minerals), he observed and commented on the operations and theories of alchemical authorities like Hermes and Democritus, and unnamed alchemists of his time. Albertus critically compared these to the writings of Aristotle and Avicenna, where they concerned the transmutation of metals. From the time shortly after his death through to the 15th century, twenty-eight or more alchemical tracts were misattributed to him, a common practice giving rise to his reputation as an accomplished alchemist. Likewise, alchemical texts have been attributed to Albert's student Thomas Aquinas (1225–1274).

Roger Bacon (1214–1294) was an Oxford Franciscan who studied a wide variety of topics including optics, languages and medicine. After studying the Pseudo-Aristotelian *Secretum Secretorum* around 1247, he dramatically shifted his studies towards a vision of a universal science which included alchemy and astrology. Bacon maintained that Albertus Magnus' ignorance of the fundamentals

of alchemy prevented a complete picture of wisdom. While alchemy was not more important to him than any of the other sciences, and he did not produce symbolic allegorical works, Bacon's contributions advanced alchemy's connections to soteriology and Christian theology. Bacon's writings demonstrated an integration of morality, salvation, alchemy, and the prolongation of life. His correspondence with Pope Clement IV highlighted this integration, calling attention to the importance of alchemy to the papacy. Like the Greeks before him, Bacon acknowledged the division of alchemy into the practical and theoretical. He noted that the theoretical lay outside the scope of Aristotle, the natural philosophers, and all Latin writers of his time.

The practical however, confirmed the theoretical through experiment, and Bacon advocated its uses in natural science and medicine.

Soon after Bacon, the influential work of Pseudo-Geber appeared. His *Summa Perfectionis* remained a staple summary of alchemical practice and theory through the medieval and renaissance periods. It was notable for its inclusion of practical chemical operations alongside sulphur-mercury theory, and the unusual clarity with which they were described. By the end of the 13th century, alchemy had developed into a fairly structured system of belief. Adepts believed in the macrocosm-microcosm theories of Hermes, that is to say, they believed that processes that affect minerals and other substances could have an effect



Figure 4. An engraving of Roger Bacon made in 1248.

on the human body (for example, if one could learn the secret of purifying gold, one could use the technique to purify the human soul). They believed in the four elements and the four qualities as described above, and they had a strong tradition of cloaking their written ideas in a labyrinth of coded jargon set with traps to mislead the uninitiated. Finally, the alchemists practiced their art: they actively experimented with chemicals and made observations and theories about how the universe operated. Their entire philosophy revolved around their belief that man's soul was divided within himself after the fall of Adam. By purifying the two parts of man's soul, man could be reunited with God.

In the 14th century, alchemy became more accessible to Europeans outside the confines of Latin speaking churchmen and scholars. Alchemical discourse shifted from scholarly philosophical debate to an exposed social commentary on the alchemists themselves. Dante, Piers the Ploughman, and Chaucer all painted unflattering pictures of alchemists as thieves and liars. Pope John XXII's 1317 edict, *Spontent quas non exhibent* forbade the false promises of transmutation made by pseudo-alchemists. In 1403, Henry IV of England banned the practice of multiplying metals (although it was possible to buy a licence to attempt to make gold alchemically, and a number were granted by Henry VI and Edward IV). These critiques and regulations centred more around pseudo-alchemical charlatanry than the actual study of alchemy, which continued with an increasingly Christian tone. The 14th century saw the Christian imagery of death and resurrection employed in the alchemical texts of Petrus Bonus, John of Rupescissa and in works written in the name of Raymond Lull and Arnold of Villanova.

Prof. Dumbledore ??

Nicolas Flamel


Nicolas Flamel (born 1330) is a well-known alchemist and only known maker of the Philosopher's Stone, a legendary substance with incredible powers. He owes his considerable age to the Elixir of Life which he and his wife, Perenelle, created using the Stone. They are currently aged six hundred thirty-two and six hundred twenty-six, respectively, living out the remainder of their long lives in Devon.



Flamel is noted as an alchemist of considerable talent and as an opera-lover. Although it is clear that he used the Elixir to greatly extend his life, it is not specified whether he used the Stone's powers to make himself greatly wealthy, as the Stone is also capable of turning any metal into gold.



NICOLAVS FLAMELLVS
Pontisatensis,

 Figure 5. An engraving of Nicolas Flamel "Nicolaus Flamellus" at the age of 451, made in 1781.

Further reading

Alchemists enjoyed prestige and support through the centuries, though not for their pursuit of those goals, nor the mystic and philosophical speculation that dominates their literature. Rather it was for their mundane contributions to the chemical industries of the day. Alchemy has been a field of study since antiquity. As the time went on, the lack of common words for chemical concepts and processes, as well as the need for secrecy (to avoid Muggle persecution) led alchemists to borrow the terms and symbols of biblical and pagan mythology, astrology, kabbalah and other esoteric fields. This marked a progress in alchemical research, as it allowed the exchange of ideas between alchemists. However, this also ended up making the plainest chemical recipe read like an abstruse magic incantation, probably inhibiting the learning and spreading of alchemy as a science.



 Figure 6. Dzou Yen, Kennilworthy Whisp & Paracelsus respectively.

Dzou Yen, widely considered one of the fathers of Chinese scientific thought, was an alchemist in the fourth century B.C., during the final years of the Zhou Dynasty.

The African wizards have always been particularly skilled in alchemy and astronomy. Some scholars, like Kennilworthy Whisp, believe that Quidditch was introduced in Africa by European witches and wizards travelling there in search of alchemical and astronomical information.

Paracelsus, apart from his important contributions to the field of medicine, was also a secretive alchemist in the sixteenth century.

According to an alchemical work, which original translation from Latin dated back to 1557, the constituents of the perfect medicine, are Vinegar, Salt, Urine, Sal Ammoniac and a particular Sulphur Vive.



The first step in the process of making a potion is to gather the ingredients. This is a crucial step, as the quality of the ingredients will determine the quality of the final product. The ingredients should be fresh and of the highest quality possible. Once the ingredients are gathered, the next step is to prepare them. This may involve washing, chopping, or drying the ingredients, depending on the recipe. The prepared ingredients are then combined in a specific order and manner to create the potion. The final step is to bottle the potion and label it appropriately. The label should include the name of the potion, its ingredients, and any warnings or instructions for use.



The process of making a potion is a complex one, requiring a great deal of skill and knowledge. It is not enough to simply mix ingredients together; one must understand the properties of each ingredient and how they will interact. The process is also time-consuming, as many potions require long periods of time to brew. Despite the challenges, the process of making a potion can be a rewarding one, as it allows one to create something powerful and unique. The final product is a testament to the skill and knowledge of the maker, and it can be used to help others in need.

CHAPTER TWO

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ALCHEMICAL SYMBOLS

Introduction








There are often many symbols for an element or process. For a time, the astronomical symbols of the planets were used to denote the elements. However, as alchemists came to be persecuted, particularly in medieval times, secret symbols were invented. This led to a great deal of confusion, so you will find some overlap of symbols.

A Table of Chymicall & Philosophicall Characters w th their signi- fications as they are usually found in Chymicall Authors both printed & manuscript:			
Saturnus Lead		Radu Manna Radu Vignu Bene Borax	Mercurius Mercurius Mercurius Mercurius
Jupiter Tinne		Calinaro Cobbe Cuberve Calu overum Cognit melle Commonero Cera	Metabero Nore Ocuro
Mars Iron		Christallum Cinis Cineros cl Cinalar Cognit fac Cobaltio Cognit Lano Cognit Vero	Precipitare Pulvis Pulvis Lano Pulvis Lano Pulvis Lano
Sol Gould		Cineros cl Cinalar Cognit fac Cobaltio Cognit Lano Cognit Vero	Quinta Essen Realgar Realgar Realgar
Venus Copper		Cruciatum Cruciatum Cruciatum	Sal comung Sal Alkali Sal Armonia Sal Armonia
Mercury Quicksilver		Dis Dignere Dignere Dignere	Sal comung Sal Alkali Sal Armonia Sal Armonia
Luna Silver		Ethure Fenus Epur Fenus Fenus Fenus	Sal comung Sal Alkali Sal Armonia Sal Armonia
Acetum Acetudilla Es Ar Alentica Alumen Amalgama Aurus Antimonium Aqua Aqua Fortis Aqua Regis Aqua Vita Arens Arsenicum		Gumma Hore Igms Igms Lapis lazuli Lapis Lapis Lapis	Tartar Cobaltian Sal tartari Talcum Torre Tigillum Turis
Athrusia Aure chalcid Aure pomod		Magnes Marschita Materia Materia	Vitriolum Vitrum Vulcani Vulcani
Lithes Lithes C C		Magnes Marschita Materia Materia	Johannis Johannis

IS Figure 7. Basil Valentine. "A Table of Chymicall & Philosophicall Charecters with their signs." *The Last Will and Testament of Basil Valentine*. 1971.

Planetary Symbols

Planetary metals were "dominated" or "ruled" by one of the seven planets known by the ancient Potion Masters. Although they occasionally have a symbol of their own, they were usually symbolized by the planet's symbol. Uranus, Neptune, and Pluto were not yet discovered when the original Potion Masters linked the planetary metals, though many modern alchemists and potioners consider them representative of Uranium, Neptunium and Plutonium, respectively.

	Gold	Sol (Sun)		Tin	Jupiter
	Silver	Luna (Moon)		Mercury	Mercury
	Copper	Venus		Lead	Saturn
	Iron	Mars			

Zodiac Symbols

The 12 original alchemical processes are considered to be the basis of modern potion making processes. Each of these processes is "dominated" or "ruled" by one of the 12 Zodiac signs.


	Aries	Calcination		Libra	Sublimation
	Taurus	Congelation		Scorpio	Separation
	Gemini	Fixation		Sagittarius	Cerution
	Cancer	Dissolution		Capricorn	Fermentation
	Leo	Digestion		Aquarius	Multiplication
	Virgo	Distillation		Pisces	Projection

*Verum, sine mendacio, certum et verissimum. Quod est inferius est
sicut quod est superius, et quod est superius est sicut quod est inferius,
ad perpetuanda miracula rei unius.*

The Emerald Formula & The Emerald Tablet

The Emerald Formula was later formed from the previous set of 12 processes. It is a seven-stepped process derived from the precepts of the Emerald Tablet that became the basis of all the alchemist's experiments. The Emerald Tablet, also known as the Smaragdine Table, or Tabula Smaragdina, is a compact and cryptic piece of Hermetica reputed to contain the secret of the prima materia and its transmutation. It was highly regarded by European alchemists as the foundation of their art and its Hermetic tradition. The original source of the Emerald Tablet is unknown. Although Hermes Trismegistus is the author named in the text, its first known appearance is in a book written in Arabic between the sixth and eighth centuries.



 Figure 8. An imaginative 17th Century depiction of the Emerald Tablet from the work of Heinrich Khunrath, 1606.

The text was first translated into Latin in the twelfth century. Numerous translations, interpretations and commentaries followed.

The wording on the tablet is revealed in the following transcription:

*In truth, without deceit, certain, and most veritable,
That which is Below corresponds to that which is Above,
and that which is Above corresponds to that which is Below,
to accomplish the miracles of the One Thing.
And just as all things have come from this One Thing,
through the meditation of One Mind,
so do all created things originate from this One Thing,
through Transformation.*

Its father is the Sun; its mother the Moon

*That which is Below corresponds to that which is Above,
and that which is Above corresponds to that which is Below,
to accomplish the miracles of the One Thing.
And just as all things have come from this One Thing,
through the meditation of One Mind,
so do all created things originate from this One Thing,
through Transformation.*



*Its father is the Sun; its mother the Moon.
The Wind carries it in its belly; its nurse is the Earth.
It is the origin of All, the consecration of the Universe;
its inherent Strength is perfected, if it is turned into Earth.*

*Separate the Earth from Fire, the Subtle from the Gross,
gently and with great Ingenuity.
It rises from Earth to Heaven and descends again to Earth,
thereby combining within Itself the powers
of both the Above and the Below.*

*Thus will you obtain the Glory of the Whole Universe.
All Obscurity will be clear to you.
This is the greatest Force of all powers,
because it overcomes every Subtle thing
and penetrates every Solid thing.*

*In this way was the Universe created.
From this comes many wondrous Applications,
because this is the Pattern.*

*Therefore am I called Thrice Greatest Hermes,
having all three parts of the wisdom of the Whole Universe.
Herein have I completely explained
the Operation of the Sun.*



Infinite
—
∞

The first four steps take place Below, in the realm of matter. The last three steps take place Above, in the realm of mind and imagination. This dynamic process is graphically depicted in the figure of Ouroboros.

The Ouroboros is an ancient symbol depicting a serpent or dragon swallowing its own tail and forming a circle.

The following seven pages give a brief description of the seven processes, along with visual representations.



Figure 9. A visualisation of Ouroboros swallowing its own tail.

☞ Calcination - 1 (*Calcinau*)

The first of seven major operations in the Alchemy of Transformation.

Chemically, the calcination process involves heating a substance in a crucible or over an open flame until it is reduced to ashes. In the Arcanum Experiment, calcination is represented by sulphuric acid, which the alchemist made from a naturally occurring substance called vitriol. Sulphuric acid is a powerful corrosive that eats away flesh and reacts with all metals except gold.



☞ Figure 10. A visual representation of Calcination from "*Splendor Solis*" by Salomon Trismosin, 16th Century.


Dissolution - 2

The second of seven major operations in the Alchemy of Transformation.

A chemical process, it is the dissolving of the ashes from calcination in water. In the Arcanum Experiment, dissolution is represented by iron oxide or rust, which illustrated the potentially corrosive powers of water on even the hardest of metals. When processed, vitriol breaks down into sulphuric acid and iron oxide, which are the first two arcana or secret ingredients.

66
△
♀
♂



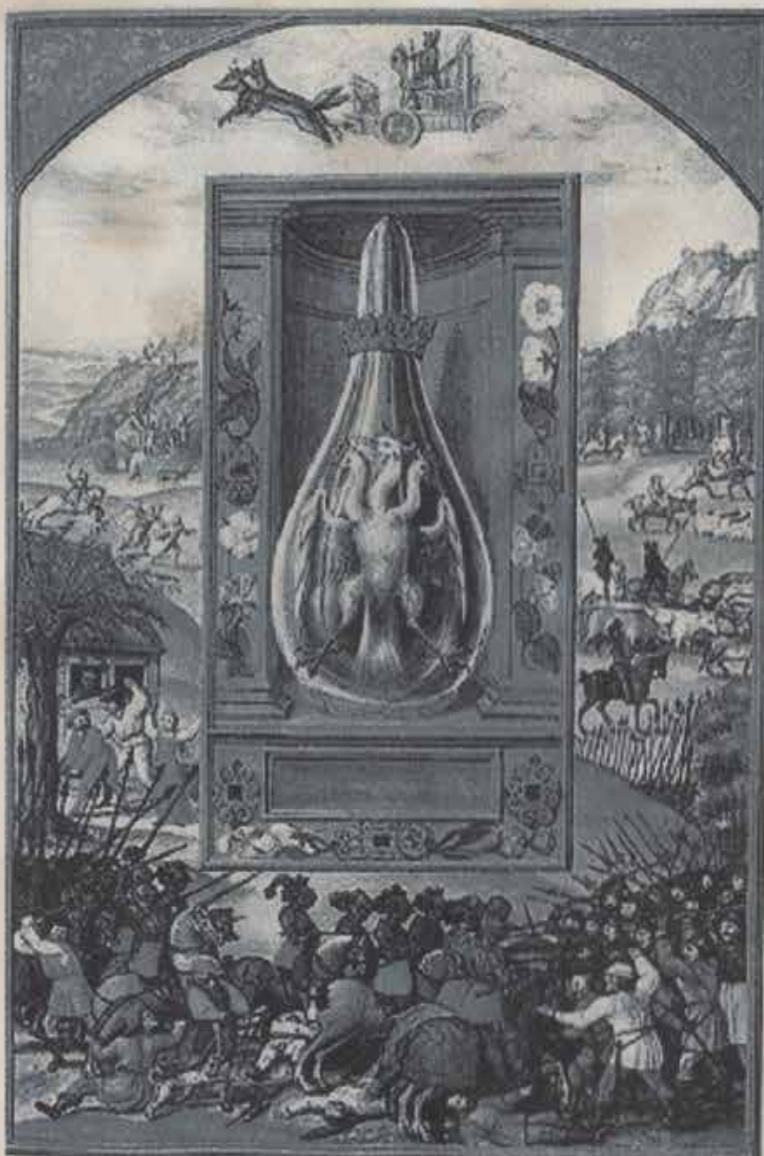
 Figure 11. A visual representation of Dissolution from "Splendor Solis" by Salomon Trismosin, 16th Century.

☞ Separation - 3

The third of seven major operations in the Alchemy of Transformation.

Chemically, it is the isolation of the components of dissolution by filtration and then discarding any unguenuine or unworthy material. In the Arcanum Experiment, separation is represented by the compound sodium carbonate, which separates out of water and appears as white soda ash on dry lake beds. The oldest known deposits are in Egypt. The alchemists sometimes referred to this compound as Natron.

m



☞ Figure 12. A visual representation of Separation from "*Splendor Solis*" by Salomon Trismosin, 16th Century.

☞ Conjunction - 4

The fourth of seven major operations in the Alchemy of Transformation.

Chemically, it is the recombination of the saved elements from separation into a new substance. In the Arcanum Experiment, conjunction is symbolized by a nitrate compound known as cubic-saltpetre, which the alchemist called Natron or simply salt. Blue-coloured natron acid (aqua fortis) was made by mixing potassium nitrate with sulphuric acid and was used to separate silver from gold.



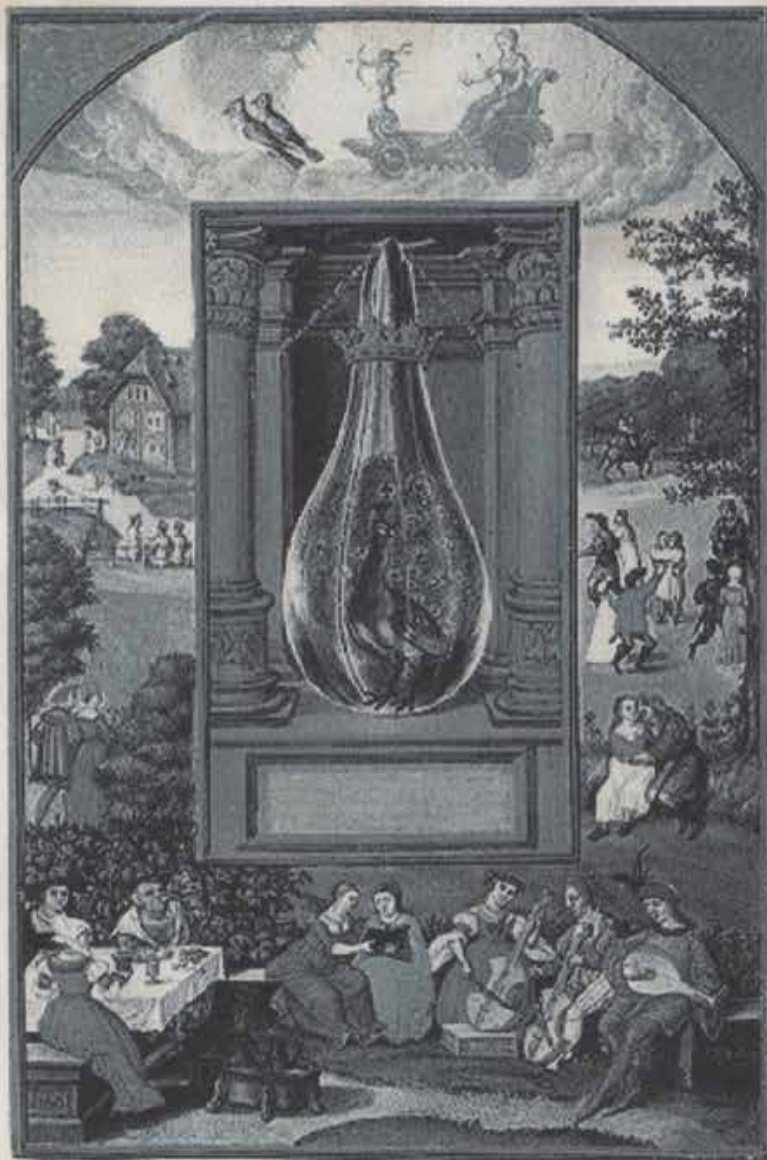
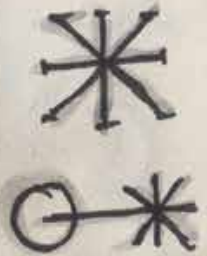
☞ Figure 13. A visual representation of Conjunction from "*Splendor Solis*" by Salomon Trismosin, 16th Century.

☞ Fermentation - 5

7b

The fifth of seven major operations in the Alchemy of Transformation.

Chemically, fermentation is the growth of a ferment in organic solutions, such as occurs in the fermenting of grapes to produce wine. In the Arcanum Experiment, the process of fermentation is represented by a compound called Liquor Hepatis, which is an oily, reddish-brown mixture of ammonia and the rotten-egg-smelling compound hydrogen sulphide.



☞ Figure 14. A visual representation of Fermentation from "*Splendor Solis*" by Salomon Trismosin, 16th Century.

Distillation - 6 *Distillatio (Distillationem)*

The sixth of seven major operations in the Alchemy of Transformation.

Chemically, the boiling and condensation of the fermented solution to increase its purity. In the Arcanum Experiment, distillation is represented by a compound known as Black Pulvis Solaris, which is made by mixing black antimony with purified sulphur. The two immediately clump together to make what the alchemists called a "bezoar," a kind of sublimated solid that forms in the intestines and brain.



Note: The best antidote to all common poisons! Don't waste time with antidote potions.

Figure 15. A visual representation of Distillation from "Splendor Solis" by Salomon Trismosin, 16th Century.

Coagulation - 7 (Coagulation)

The seventh and final of the seven major operations in the Alchemy of Transformation.

Chemically, coagulation is the precipitation or sublimation of the purified ferment from distillation. In the Arcanum Experiment, coagulation is represented by a compound called Red Pulvis Solaris, which is a reddish-orange powder of pure sulphur mixed with the Therapeutic Mercury compound, red mercuric oxide.

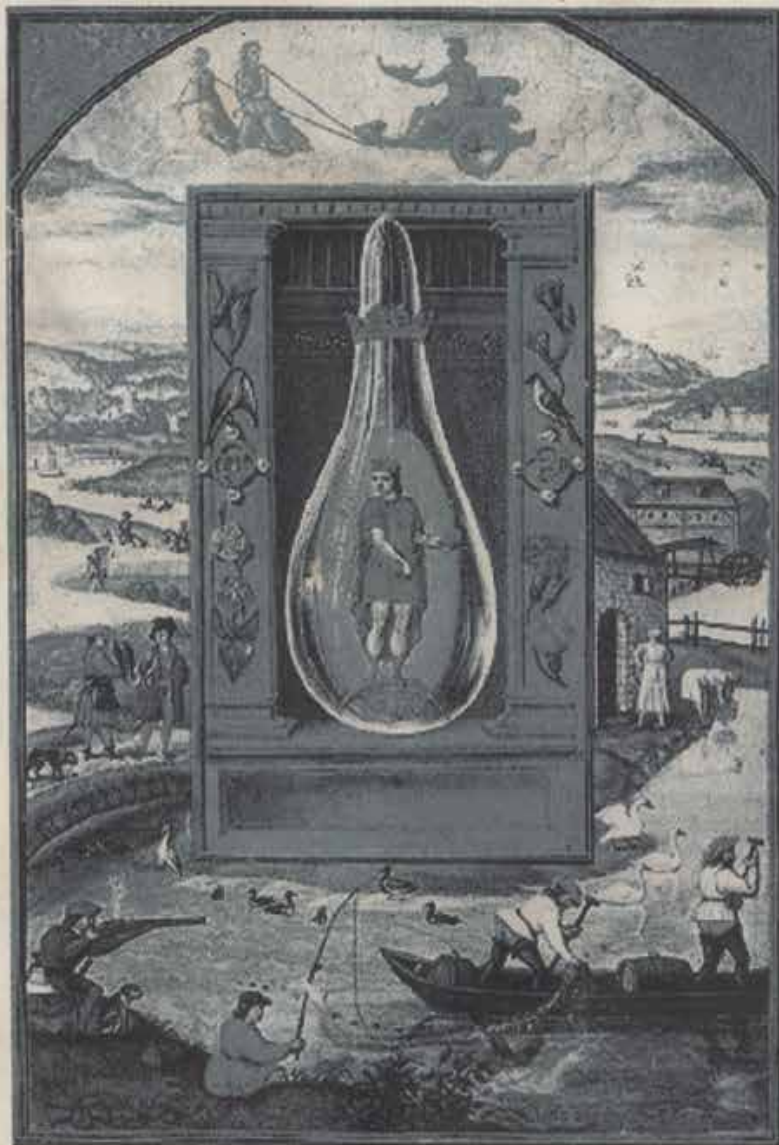


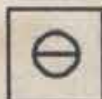
Figure 16. A visual representation of Coagulation from "Splendor Solis" by Salomon Trismosin, 16th Century.

Tria Prima (the three primes) of alchemy



Sulphur

The fluid connecting the High and the Low. Sulphur was used to denote the expansive force, evaporation, and dissolution.



Salt

Base matter. Salt represented the contractive force, condensation, and crystallization.




Mercury

The omnipresent spirit of life. Mercury was believed to transcend the liquid and solid states, and also life/death and heaven/earth.



From his study of the elements, Paracelsus adopted the idea of tripartite alternatives to explain the nature of medicine, taking the place of a combustible element (sulphur) a fluid and changeable element (mercury) and a solid, permanent element (salt.) The first mention of the mercury, sulphur, salt model was in the *Opus paramirum* dating to about 1530. Paracelsus believed that the principles sulphur, mercury, and salt contained the poisons contributing to all diseases. He saw each disease as having three separate cures depending on how it was afflicted, either being caused by the poisoning of sulphur, mercury, or salt. Paracelsus drew the importance of sulphur, salt and mercury from medieval alchemy, where they all occupied a prominent place. He demonstrated his theory by burning a piece of wood. The fire was the work of sulphur, the smoke was mercury, and the residual ash was salt. Paracelsus also believed that mercury, sulphur, and salt provided a good explanation for the nature of medicine because each of these properties existed in many physical forms. With every disease, the symptoms depended on which of the three principal caused the ailment. Paracelsus theorized that materials











 Figure 17. Tria prima from "*Della Transmutatione Metallica*" by Giovanni Battista Nazari. 1599.

*Note: Opus - wood
Paramirum - to wonder*

that are poisonous in large doses may be positive in small doses, he demonstrated this with the examples of magnetism and static electricity, where a small magnet can attract much larger metals.

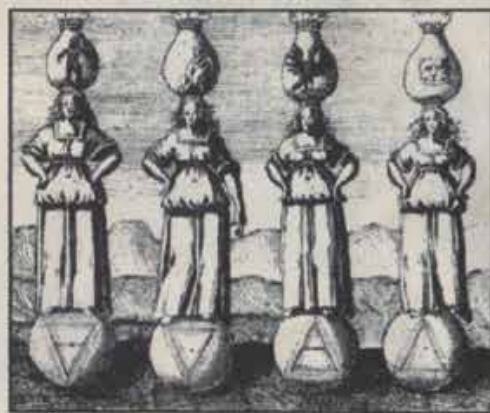
The tria prima also defined the human identity. Sulphur embodied the soul, (the emotions and desires); salt represented the body; mercury epitomised the spirit (imagination, moral judgment, and the higher mental faculties). By understanding the chemical nature of the tria prima, a physician could discover the means of curing disease.


The Classical Elements (The Four Elements)

	Fire		Hot - Dry		Water		Cold - Wet
			<i>Incendio</i>				<i>Aquaementi</i>
	Air		Wet - Hot		Earth		Dry - Cold
			<i>Ventus</i>				<i>Arbuta?</i>
	Spirit	The Fifth Element - Quintessence - <i>Resurrection Stone??</i>					

In classical thought, the four elements earth, water, air, and fire frequently occur; sometimes including a fifth element or quintessence (after "quint" meaning "fifth") called aether in ancient Greece and akasha in India. The concept of the five elements formed a basis of analysis in both Hinduism and Buddhism. In Hinduism, particularly in an esoteric context, the four states-of-matter describe matter, and a fifth element describes that which was beyond the material world. Similar lists existed in ancient China and Japan. In Buddhism the four

great elements, to which two others are sometimes added, are not viewed as substances, but as categories of sensory experience.



 Figure 18. The four elements portrayed in "Philosophia reformata" by Johann Daniel Mylius. 1622. Representing the four stages of the alchemical opus. From left to right are earth, water, air and fire.



Animals in Alchemy

Goat?

*Silver -
Deer -*

*☾
☼*

At the core of alchemy was a vision of an alchemical process occurring through a cycle of colour changes, from an initial blackness to the perfection of the quintessence. The alchemist envisaged each stage of the process being heralded by a colour change and a meeting with certain animals.

The Black Crow

The Black Crow, sometimes also called the Raven, is the beginning of the great work of soul alchemy. The phase of Blackening which usually marked the beginning of the work, was brought about either by heating the prima materia in the process of calcination (the 'dry way' of the alchemists), or by the process of putrefaction, a slow rotting or digestion over a period of weeks or months (the so-called 'wet way'). The Black Crow or Raven was often associated with this calcination, for on vigorous heating the calcined material would usually carbonise and layers would flake off and move like a crow's wings in the flask.

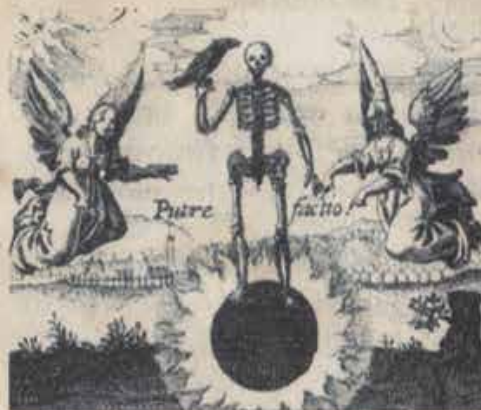


Figure 19. An image of The Black Crow, showing calcination.

*Animal relating to soul?
(Patience Chalmers)*



Figure 20. An image of The White Swan, showing whitening.

The White Swan

The temporary phase of whitening which followed on from the black stage was symbolised by the White Swan or White Eagle. As the black mass of the calcination was reacted with other substances and heated, it took on a white crust or dusty layer which sometimes puffed up and flew in a cloud in the flask, as heat exploded bubbles of gas out of the black substance below. This was the White Eagle of the dry


Expecta Patience.

way. In the wet way, the dark putrefying matter sometimes began to form white patches, often fungal growths floating on the surface, or white crystals growing out of the mass. This could be pictured as the White Swan, which was at home upon the surface of the water yet fed off of the dark mud at the bottom of the stream or lake. Its whiteness contrasting with the mud on which it is observed to feed, made it a fine symbol of how spiritual purity could be gained from the unpromising primal material.

The Pelican

The Pelican is shown stabbing its breast with its beak and nourishing its young with its own blood. The alchemist must enter into a kind of sacrificial relationship with his inner being. He must nourish with his own soul forces, the developing spiritual embryo within. It is used to represent multiplication, the process used to increase the potency of the philosopher's stone, elixir or projection powder. It occurs near the end of the magnum opus in order to increase the gains in the subsequent projection.




 Figure 21. An image of The Pelican, showing multiplication.

The Phoenix *Fawkes*

In alchemy, the phoenix bird represents the culmination of the opus. Understanding the mythology of this fantastic creature reveals the reason alchemists chose it to represent successful completion of their work. As far as we know humans alone possess the knowledge of their own mortality. That we know we will die gives meaning to our days. In myth the phoenix was endowed with this



 Figure 22. The Phoenix.

Note: Phoenixes do not survive any brewing process

sacred knowledge. Thus, in seeing its death draw near the phoenix prepared a nest of wood and resin upon which it would perch itself. It then exposed the nest to the full force of the sun's rays. The embers, bursting into flames, consumed the phoenix and reduced it to ashes. Out of these ashes arose another phoenix. The rebirth of the phoenix reflects the aspect of immortality associated with the philosopher's stone.



Figure 23. The Peacock, representing fermentation.

The Peacock *fig. 74*

At this point the alchemists would often encounter the Peacock's Tail, a sudden appearance of a rush of colours, an iridescence on the surface of the material in the flask, which made some think they had achieved their goal. This could arise through the formation of a layer of oil on the surface of the watery mass (in the wet way) or some oxidation-reduction reactions, say on the surface of liquid metal (in the dry way). This was the stage of fermentation in alchemical processes. It was a fleeting show of colour changes, that pointed

to the fact that one was on the right path, and reabsorbed the energies released in initial emergence of the polarities. It was a midway point of the process, which could be seen as a false conclusion.

The Green Lion

Physically the Green Lion was usually a name for vitriol, or the sulphuric acid created by distilling the green crystals of iron sulphate in a flask. Iron sulphate was formed when iron ores rich in sulphides were left to oxidise in the air, so was readily available to medieval alchemists. The sharp penetrating sulphuric acid could create major chemical changes in many materials even to the extent of dissolving metals like iron, and copper. The Green Lion could also be the nitric acid formed from heating saltpetre or nitre and iron sulphate. Nitric acid when mixed with the acid derived from common salt, hydrochloric acid, produced aqua regia, a greenish tinged liquid that could dissolve even the noble metal gold. The Green Lion devouring

* *Adurta*

the sun is a famous image in alchemy being depicted in many manuscripts and engravings, and can be thought of as aqua regia dissolving the solar gold and forming a solution which could readily tinge metals with gold. To other alchemists who worked primarily with vegetable matter and processes, rather than the mineral work, the Green Lion was an image of the green raw energy of nature. Here the Green Lion which devours the sun is the

green pigment chlorophyll. The green leaves of the plant are formed out of the energy of sunlight. Alchemists often attempted to create living processes in their flasks and looked especially for precipitates or crystallisations which resembled leaves or plant forms. The Green Lion here could be a plant sap extract which was often the prima materia for their alchemical work. The Griffin, half-eagle and half-lion, was sometimes associated with the end of this stage. The eagle nature of the Griffin gave this hybrid being an ability to ascend in the flask, so it marked, in a sense, the spiritualisation of the Green Lion.



Figure 24. The Green Lion, devouring the sun.



Figure 25. The Grey Wolf representing antimony.

The Grey Wolf

In the work with minerals, the metal antimony was referred to as the Grey Wolf, because when molten it greedily swallowed up many other metals, such as copper, tin and lead, by forming alloys. In this sense it behaved like metallic mercury which also readily amalgamated with metals. The Grey Wolf of antimony became especially important in early 17th century alchemy - its curative properties being popularised through the

writings published under the name of Basil Valentine. To an extent it became an analogue for the work with minerals of the Green Lion of the work with plant substance.


♀ 4 ♀ ♀

The Ouroboros


The Ouroboros is an ancient symbol depicting a serpent or dragon eating its own tail. The name originates from within Greek language; (oura) meaning "tail" and (boros) meaning "eating", thus "he who eats the tail". The Ouroboros represents the perpetual cyclic renewal of life and infinity, the concept of eternity and the eternal return, and represents the cycle of life, death and rebirth, leading to immortality, as in the Phoenix.

The current mathematical symbol for infinity - may be derived from a variant on the classic Ouroboros with the snake looped once before eating its own tail, and such depictions of the double loop as a snake eating its own tail are common today in fantasy art and fantasy literature, though other conjectures also exist. It can also represent the idea of primordial unity related to something existing in or persisting before any beginning with such force or qualities it cannot be extinguished. The ouroboros has been important in religious and mythological symbolism, but has also been frequently used in alchemical illustrations, where it symbolizes the circular nature of the alchemist's opus. It is also often associated with Gnosticism and Hermeticism. Showing itself primarily in ancient Gnostic texts, the Ouroboros is any image of a snake, worm, serpent, or dragon biting its own tail. Generally taking on a circular form, the symbol is representative of many broad concepts. Time, life continuity, completion, the repetition of history, the self-sufficiency of nature, and the rebirth of the Earth can all be seen within the circular boundaries of the Ouroboros.



 Figure 26. The Ouroboros, swallowing its own tail, representing the perpetual cycle.



 Figure 27. The Toad. Putrefaction.

The Toad *fig. 64*

The Toad was a better symbol of the Putrefaction than the Black Crow, the decaying mass slowly pulsating and shifting as gasses were given off, while the substance rotted down to a black mass.

Common alchemic symbols and their meanings

Abstraction	Bath	Calcination	Cementation 1	Cementation 2	Closed cucurbit
Coagulation 1	Coagulation 2	Composition 1	Composition 2	Crucible 1	Crucible 2
Crucible 3	Cū vino (with wine)	Digestion 1	Digestion 2	Distillation 1	Distillation 2
Distillation vessel	Dry	Ebullitio (boiling)	Extraction of dryness	Filtrate	Filtration 1
Filtration 2	Fire of circulation 1	Fire of circulation 2	Fire of circulation 3	Fire of reverberation	Fire of rotation
Fixation	Flowing melting	Fusion	Gradation	Grades of fire	Imbibition
Incomplete	Lutation sealing 1	Lutation sealing 2	Mix	Per deliquium	Precipitation
Preparation	Pulverise 1	Pulverise 2	Purification 1	Purification 2	Putrefaction
Reduction	Reverberation 1	Reverberation 2	Sand bath	Smoke stream	Solution 1
Solution 2	Strong fire	Vapour bath	Weak fire	Water bath	Water bath

Eponimie

Incendia

Spongify

Reducta

Flagrate

Aguasanti

Measuring Symbols

In this book, measures such as these have been written out in full to avoid any confusion in potion making. However, it is a required skill in later study to understand, and correctly use all alchemical symbols, including those listed below.

Time



Hour



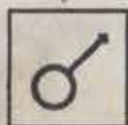
Week



Month



Year



Day



Night



Day & Night



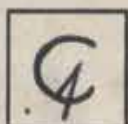
Summer



Autumn



Winter



Spring

' - *Minutes*
" - *Seconds*

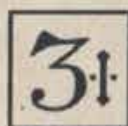
Weight



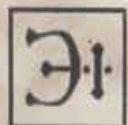
Pound



Ounce



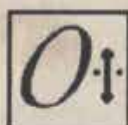
Dram



Scruple



Pinch



Pint

C.W. - *Clockwise*
A.C.W. - *Anticlockwise*

CHAPTER THREE

-

POTION MAKING EQUIPMENT

Introduction

You may think that the most important part of potion making is the ingredients...and you would be right, but the second most important part is the equipment you use to work the ingredients into a potion. You may think that the choice between a silver stirring rod or a wooden one won't make that much of a difference to your potion. The truth is, in fact, the complete opposite, as the following pages will discuss.

The tools you choose for potion making are very important in achieving the desired potion, just as much as using quality ingredients is. Using the correct equipment allows you to make the recipe in perfect conditions, as the author (in this case me) intended. If you use the wrong tools, or even poor quality tools, and your recipe goes wrong, it will be almost impossible to know where the problem originated.

Eugen/Evanero/Scourify??

Cauldrons



Pewter - λ 36

The standard cauldron for beginners, capable for use with a wide range of potions and only costing around 15 Galleons. Pewter cauldrons brew at a slow speed. This cauldron may only be used for non-state-effected potions, meaning those who's ingredients are not altered by imperfections during the brewing process.



Brass - λ 64

Costing slightly more than pewter at around 20 Galleons, the brass cauldron is the next step up for semi-experienced potioners. The thermal conductivity of brass is twice that of pewter, meaning that the brew times for potions will be halved (a brew time of 1 hour in a pewter cauldron will reduce to ½ hour in a brass one).



Gold - λ 182

Gold cauldrons are the most expensive of the 5 types due to their material cost (anything from 300 Galleons upwards), they are therefore very rarely used. There are no potions (in this book) where a gold cauldron is strictly necessary, but some potioners favour them when available due to their ease of cleaning and lack of corrosion.



Copper - λ 204

Considered the best for all round potion making due to their mid-level price range of 45 Galleons. The thermal conductivity of copper is about 6 times that of pewter, meaning that the brew times for potions will be reduced by a factor of 6 (a brew time of 1 hour in a pewter cauldron will reduce to 10 minutes in a copper one).



Silver - λ 235

This cauldron type is mainly used for potions linked to the lunar cycle, or those that do not require an extended period of high temperature brewing. Potions that require a silver cauldron almost always require a silver stirring rod too. Silver cauldrons are available new from 100 Galleons upwards.

Note: Collapsible cauldrons have inconsistent depth

Polyjuice

The symbol λ (the Greek letter *Lambda*) represents the thermal conductivity rating (Btu/(hr °F ft) for each cauldron. As an example, the list below shows the time taken for 10 pints of water to boil at a medium heat in each.

Pewter - 20 minutes	Gold - 4 minutes	Silver - 3 minutes
Brass - 11 ¼ minutes	Copper - 3 ½ minutes	

Incendio?

Flagrate

Once you have the correct cauldron type for your potion, you will almost certainly need a number of other tools for the preparation or brewing processes. The following list details a few (by no means all) of the most commonly required equipment.

Protective Gloves

Varying thicknesses of gloves are required depending on the volatility of ingredients and potions. Simple canvas or wool gloves can be used for less potions, whereas leather or even dragonhide gloves are essential for dangerous work. Fireproof gloves, although primarily used in dragon care, are good to have on hand, particularly when it is necessary to handle potions while still hot.



Figure 28. Dragonhide gloves.

Fire Protection Potion p.g. 184

Preparation Equipment

- Before weighing and measuring your ingredients, you will usually need to sort, cut or powder them. Varying types of knife can be used (although they must always be suitably sharp) depending on the ingredient. Silver knives must be used alongside silver cauldrons and stirring rods for lunar cycle based potions. A pestle and mortar will be needed to attain a required level of pulverisation, from coarse to fine.



Figure 29. Pestle & mortar.

Brass Scales

An essential tool for calculating the correct amount of ingredients, a set of brass scales will set you back roughly 3 Galleons from most wizarding shops and apothecaries. It is very important to take

*Bombarda - for fire powder
Delectus - for detect*

Diffinda - cut

good care of these, as the smallest inaccuracy in measuring can cause eyebrow singeing later in the brewing process.

Other Measuring Tools

For liquids, either a graduated cylinder or a pipette must be used instead of scales. These are relatively cheap items (costing Sickles rather than Galleons) but must also be looked after carefully, and cleaned regularly to maintain their optimum usage.



Figure 30. Brass weighing scales.

Containers

For some potions, certain elements must be removed from the cauldron so that others can be worked on. Beakers, tumblers and phials are ideal for this, preferably glass or crystal.

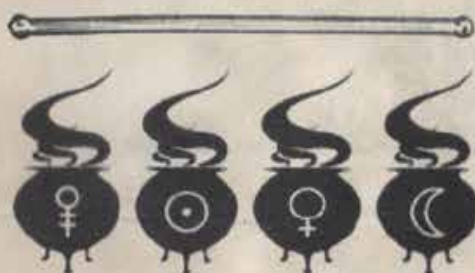


Figure 31. A stirring rod and corresponding cauldrons.

Stiring Rods

In most cases (but not all) the type of stiring rod will relate to the type of cauldron you are using. Therefore, their materials are mostly the same (predominantly brass, gold, copper and silver) but also include wooden and glass rods. Wooden rods can be used in most potions, and should be used when needed if no specific type is suggested. Glass rods are usually used in the later stages of potions that turn clear in their process (such as Veritaserum). A whisk may also be required.

Sieving Equipment

Materials such as parchment paper (for viscous liquids) or muslin should be readily available for the removal of unwanted sediment or ingredient remnants. Unicorn tail hair is the preferred choice, but is rare and difficult to obtain, and therefore expensive.

Note: Unicorn hair sieves are almost indestructible.

The self-stiring cauldron was invented by Gaspard Shingleton. Do not use for complex potions due to inaccuracy of spled.

Displacement Equipment

At certain points in the potion brewing process, it may be necessary to remove oily residue or ingredient remnants of the surface or edges of the cauldron. A scouring charm can be used in some cases, but various syphons or scrapers are useful for this when spell use is dangerous.

Storage Equipment

Once the potion has been completed, you will need to transfer it into suitable storage containers. This is entirely dependant on the potion, and the amount produced. Storage flasks or phials are useful, but airtight containers provide a safer solution.

Label all storage containers with the potion name and the date of creation. Store potions safely in suitable environments corresponding to the individual potion requirements.



Figure 32. Examples of potion storage containers.

Impervius - watertight containers

Note: Crystal phials have low impurities.

Self-writing quills avoid the need to handle phials.